It's only ROCK'N'ROLL™

New music and instruments for Instant Music • Deluxe Music Construction Set • DeluxeVideo

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Introduction

Welcome to **It's Only Rock 'n' Roll!** The songs on the data disk are for use with **Instant Music**, as well as **DeluxeVideo** and **Deluxe Music Construction Set**. This disk contains 40 new rock songs and approximately two dozen new instruments. But before you dive in and start using the songs and instruments on **It's Only Rock 'n' Roll**, be sure to carefully read "Appendix I: Using It's Only Rock 'n' Roll."

We've broken down the various periods of rock & roll into eight broad categories, each with its own drawer on the disk:

Drawer Title	**Contents**
Memphis 1956:	Early 50's rhythm and blues, early rock
Philadelphia 1959:	Late 50's pop and early 60's beat
Detroit 1962:	The Motown sound
Chicago 1965:	Rock blues
San Francisco 1968:	The SF sound, acid rock
Los Angeles 1971:	Heavy Metal
London 1974:	Progressive rock
New York 1977:	New Wave

As you peruse this manual, you will find that we have taken some liberties with the breadth of the categories. For instance, we included the surf music phenomena of California in the 1960's in the (gulp) Philadelphia 1959 drawer. And, though many metal bands came from California, some of the finest were British, as were many of heavy metal's precursors (Cream, for instance). Moreover, progressive rock can be traced to the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* of 1967, while in 1986, we have still not seen the end of "art rock." So if you like, think of the drawer names as loose tags which should connote a musical feeling, rather than denote a strict musicological division.

This manual contains a great deal of useful information regarding the music. We've provided the chord progression of each song as well as arrangement, jamming, and orchestration tips. You will also find an essay introducing each drawer, setting the group of five songs in its historical context. For more information regarding chord progression notation, see page 42 in the **Instant Music** manual.

We've included a discography in Appendix III. This list contains a wealth of information about some of the best records ever made. Each entry is keyed to a song or songs on **It's Only Rock 'n' Roll**, providing a resource for you, should you desire to listen to examples from each of the periods.

To experience the full impact of the digitized instruments provided with **Instant Music** and **It's Only Rock 'n' Roll**, we suggest playing your Amiga through a stereo sound system. **Instant Music's** green and blue tracks use one channel, while the red and yellow tracks play through the other. This arrangement may sometimes change when one instrument plays a chord and temporarily borrows a track from another instrument. (See the note about *chord jamming* on page 38 of the **Instant Music** manual.)

Remember that you can use any of the 40 songs and two dozen instruments provided on **It's Only Rock 'n' Roll** with **Deluxe Music Construction Set**, **DeluxeVideo**, and **Instant Music**. For instance, you can bring a song into **DMCS**, and see what one of your hit tunes looks like up close, and print out the score from **DMCS** if you like.

These songs will also be finding their way into many hot videos, created on the Amiga with **DeluxeVideo**. The interactive composition tools of **Instant Music** are perfectly suited to the creation of almost any kind of music — on the spot.

And if you find yourself just jamming in **Instant Music**, lean back and enjoy.

Memphis 1956

Rock and roll began as a street rebellion against the pretentiousness and hypocrisy in Fifties society, establishment pop, and high art in general. "Roll Over Beethoven" by Chuck Berry epitomizes the feelings rock fans had for classical music at the time . In the middle of the Eisenhower era, the Cold War, and McCarthyism, rhythm & blues (formerly called "race records" because black musicians created the music) were being bought in unprecedented numbers — and by white teenagers. Rock and roll was born when white America discovered rhythm and blues.

In the beginning there was Chuck Berry. And he was good — *very* good. Considered by many to be the greatest rock and roller ever, he synthesized country and western music and the blues tradition into a unique sound that has been imitated by bands from the Beatles to the Beach Boys. His palette of guitar riffs came to define what rock and roll was all about.

While Berry's first #1 hit came in 1955, Elvis Presley made his big splash one year later. He had begun recording at Sam Philip's tiny Memphis studio in 1954; at Sun Records, Elvis developed his rockabilly sound that took the world by storm. In 1956 he had five number 1 hit records. Presley's song "Heartbreak Hotel" topped the Country and Western, Rhythm and Blues, and Pop charts simultaneously. Two years later, Billboard initiated its Hot 100 chart, thus eliminating all the obsolete categories. Rock and roll was a synthesis of all of these styles.

1. Rock All Night: THIS...is rock & roll. Note the four-bar opening: chords four beats apart, two beats apart, and then every beat. The guitar picking is in the style of Chuck Berry and B.B. King.

C7 | C7 | C7 | C7 F7 | F7 | C7 | C7 G7 | F7 | C7 | C7

2. Baby, Baby, Baby: Patterned on a blues progression, this song illustrates an arpeggioed bass line in a rumba rhythm [see Figure 1]. Popular during the period with Elvis Presley and other artists. Great for jamming in free rhythm and scale mode.

A7 | A7 | A7 | A7 D7 | D7 | A7 | A7 E7 | D7 | A7 | A7

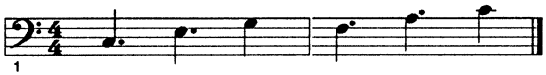

Figure 1: Arpeggioed Bass Line — Rumba Rhythm

3. Rollin' Rita: "Rita" features a rocking barrelhouse bass line. This song is particularly well suited to experimenting with the different keypad rhythms, playing off the strong and steady bass.

G7 | G7 | G7 | G7 C7 | C7 | G7 | G7 D7 | C7 | G7 | G7

4. Let's Go Out: A slow dance ballad, this song uses the standard fifties ballad progression. "Magic Changes" from the musical *Grease* memorialized these golden chords. Songs like "Blue Moon" and "Duke of Earl," among other classics from the period when 'doo-wop' was high on the charts, used this progression.

Ab / Fm / | Db / Eb7 /

5. Memphis City: The Memphis City blues can't be beat. This example of early rhythm & blues exhibits a style of music that was not matched in energy until the blues revival one decade later.

F7 | F7 | F7 | F7 Bb7 | Bb7 | F7 | F7 C7 | Bb7 | F7 | F7

Philadelphia 1959

In the late 1950's, the music industry began to mature. Rock went through some tragic growing pains in 1959 with the death of Buddy Holly (memorialized in the song "American Pie" by Don McLean). In this same year, Chuck Berry was convicted under the Mann Act of transporting a minor across state lines for immoral purposes, Alan Freed was fired by ABC when the federal government stepped up its investigation into disk-jockey payola, and Elvis was still in the army.

Buddy Holly and the Crickets institutionalized the four-piece band we have all come to know and love. Holly was also the first rock artist to play, almost exclusively, original material, instead of covering well-known R&B tunes. He entered the production process itself and did his own arrangements.

In addition to Holly, one other figure was pivotal during the maturing process rock was going through. Bridging the early period of rock and that which was to come in the 1960's was the powerful presence of Phil Spector. He brought us the "Wall of Sound." Using multitracking and other techniques, Spector assembled armies of musicians to get the exact result he wanted. His records were the loudest recordings the rock world had yet heard. Phil Spector began producing hits at the age of 19; three years later he had racked up 20 of them. He was a millionaire at the age of 21. After a record of his flopped, Spector retired — he was 25.

The early 1960's marked the beginning of a number of dance crazes spreading across the US. The Twist was the first big one in 1961. Others, maybe not so memorable, include the Alley Cat, the Limbo, the Locomotion, and the Mashed Potato.

California beach music had its roots in this era. Formed in 1961, the Beach Boys began their string of national hits in 1962 with "Surfin' Safari." This group almost single-handedly created California rock; their songs dealt primarily with an idealized west coast teenhood, which was composed of equal parts surfing, fast cars, and dating. Musically, the Beach Boys emphasized tight vocal harmonies, classic R&B guitar licks, and a growing fascination with studio recording tricks.

1. Nightshade Escapade: This song uses the same standard progression as that of "Let's Go Out" in Memphis 1956. However, each chord lasts for 2 measures here, instead of a half measure in the latter song. Changes in *harmonic rhythm* is one way to obtain widely varying results from the same progression. Harmonic rhythm is simply the rhythm in which the chord or harmony changes, e.g. the chord changes every two measures in "Nightshade Escapade."

A | A | F#m | F#m D | D | E7 | E7

2. Move A Little Closer: Simple, clear, with just the right rhythmic spark. "Move A Little Closer" uses a simple progression (just I, IV, and V chords) which leaves a lot of room for composing an original melody, as well as other arrangement possibilities. Some of Buddy Holly's songs were variations on this same progression.

D | G7 | D | A7 D | G | D | A7

3. Tighter: This song repeats the first two chords of the standard ballad progression, E and C# minor (equivalent to C and A minor in the key of C), creating a semi-variation on the progression. It formed the first half of the "front eight" of many songs during this period, including "He's a Rebel," produced by Phil Spector. This is one of a number of songs on the disk whose character changes dramatically with changes in tempo and orchestration.

E | C#m | E | C#m A / B7 / | E | A / B7 / | E

4. Cowabunga: The two bass lines in "Cowabunga" show a typical accompaniment figure for rock and pop music in the fifties and sixties: alternating open fifths and sixths (check out the blue and yellow voices in "Cowabunga"). A harmonic style evident in many songs by the Beach Boys and the Mamas and the Papas shows up in the "back eight" (measures 9-16): parallel movement of major chords--in this case, F-G-A (see Figure 2). These chords also make a great hook, which you can repeat endlessly at the end of the song.

||: E7 | E7 | A | A :|| ||: F | G | A | A :||

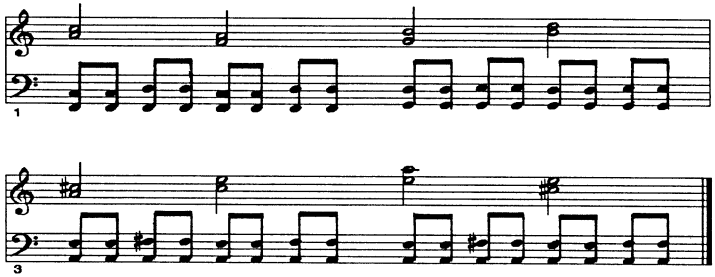

Figure 2: Parallel Chord Movement — Fifths and Sixths in Bass

5. Prom Night: One more slow ballad and this one is just about as authentic as they come. The triplet rhythm is reminiscent of songs like "In the Still of the Night," recorded by the Five Satins. This is a good number to try out some of the chorus instruments in the lead voice.

C | C | Am | Am F | F | G7 | G7

Detroit 1962

The early 1960's saw the rise of one of the most successful recording studios ever: Motown Records. The brain-child of Berry Gordy, it was the first major black-owned and black-operated label.

What Gordy managed to do was fuse gospel music and pop lyrics — and he did it very well. In 1966 (the midpoint of Motown's Golden Decade, 1962-1971), 75% of all the records released by Motown made the charts. One reason for the huge popularity of the Motown sound, for better or for worse, was the assembly line production process and its reliance on standard formulas. In this respect, Motown's method was similar to the studio system in Hollywood during the 1930's and 1940's.

A major key to Berry Gordy's success was the songwriting team of Lamont Dozier, Brian Holland and Eddie Holland, as well as other writers such as Norman Witfield. Added to Motown's roster of artists was a magnificent collection of the finest black and white studio musicians; they made the music really live. James Jamerson and Carole Kaye put down some of the most legendary bass lines ever heard.

Concurrent with the rise of Motown was the rise of soul music at Atlantic record and the business of soul music was salvation. Soul music showed a stylistic purity and down-home approach coupled with a distinct church feel. It is a singularly optimistic and good-hearted music. The major soul artists who recorded in the mid-sixties were Solomon Burke, Wilson Pickett, Joe Tex, Aretha Franklin, and Percy Sledge. Percy Sledge's 1966 hit, "When a Man Loves a Woman" possesses the quintessential soul sound: soaring vocals and church organ.

1. Higher: This song features a climbing bass line under a gospel progression. Try improvising different harmonies between the two rocksaxes in the lead voices.

Am | Am | Am | D

2. Slow and Soulful: Slow gospel number, somewhat like Percy Sledge's hit "When a Man Loves a Woman." Also, very close in style to many of the Beatles' songs like "A Day in the Life." Experiment with different instruments and different registers; such changes can dramatically alter the character of the song.

||: G | Em | C / D7 / | G C G D7 :|| **Em / A / | Em / A / | C / D7 / | G / B7 / Em / A / | Em / A / | C / D7 / | G C G Am7**

3. Papa Was: This arrangement pits a rock steady rhythm section against the syncopated green and red voices. Experiment with different instruments for these tracks.

4. Funky Blues: A quintessential blues in a minor mode. This is a good song to jam with in Melody Mode; it is set for a minor pentatonic scale [see figure 3].

Dm | Dm | Dm | Dm **Gm | Gm | Dm | Dm** **Am | Gm | Dm | Dm**

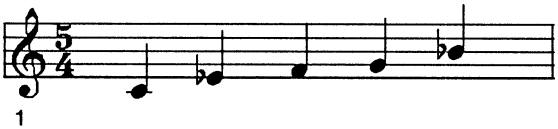

Figure 3: C Minor Pentatonic Scale

5. Saint Soul: "Saint Soul" illustrates a classic Motown structure: simple chord progression and a great hook that repeats ad infinitum. Compare this song to hits by the Supremes like "Come See About Me" and "Stop! In the Name of Love."

||: Em | D | G | D **Bm7 | Cm7 | Bm7 | E9** **Am7 | D7 | G | G :||**
Em | D | Em | D **Em | D | C | Bsus4 / B /**

Chicago 1965

The Rolling Stones, formed in 1962, was the first broadly popular and musically effective British blues group. Brian Jones began playing blues guitar in 1960; the Stones later grew out of a trio Jones had started called Blues, Inc.

After their early success, a number of blues bands started up in the U.K. Probably the best of these was the Yardbirds, who at one time or another, featured Jeff Beck, Jimmy Page, and Eric Clapton. It was Clapton who left to join John Mayall's Bluesbreakers. In 1966, he formed Cream with Ginger Baker and Jack Bruce.

American folkies were quite suspicious of a white musician playing the blues. They worshipped "Authenticity." Ignoring all of this were two white kids from Chicago: Paul Butterfield and Michael Bloomfield. Butterfield had grown up in Chicago listening to and learning from many of the resident bluesmen including Muddy Waters. His band, the Paul Butterfield Blues Band, was committed to playing their material as faithfully as possible. Fellow Chicagoan Michael Bloomfield learned to play blues guitar and piano by backing older local bluesmen. Joining Butterfield's band, Bloomfield later turned down an offer to join Bob Dylan's band, though the group backed Dylan at the infamous Newport Folk Festival in 1965.

1. Mellow in Minor: This tune keeps its interest at a variety of tempos. The drums are particularly important here, and "Mellow in Minor" offers a perfect opportunity to practice percussion arranging. Licks such as the one at the end of measure 10 can add a great deal of rhythmic interest to slow numbers.

Fm (Bb) | Fm | Fm | Fm Bbm (Eb) | Bbm | Fm | Fm C7 | Bb | Fm | Fm

2. Get Down: This is a rock blues in a slow waltz rhythm.

F7 | F7 | F7 | F7 Bb7 | Bb7 | F7 | F7 C7 | Bb7 | F7 | F7

3. Chain of Pearls: "Chain of Pearls" features lead guitar and electric organ of backup. This classic combination has been used in the blues by John Mayall's Bluesbreakers and Steve Winwood.

Gm | Gm | Gm | Gm Gm | Gm | Gm | Gm Cm | Cm | Cm | Cm
Gm | Gm | Gm | Gm Dm | Dm | Cm | Cm Gm | Gm | Gm | Gm

4. Blues for Virtuoso: This is a typically sparse framework for a rambling blues solo. Experiment with filling in the accompaniment or jamming on the lead vioce in three-note chord mode.

F7 | F7 | F7 | F7 Bb7 | Bb7 | F7 | F7 C7 | Bb7 | F7 | F7

5. Boogyin': This song is probably the closest to a pure blues style. It is a variation on the standard 12-bar progression, and uses numerous passing chords. "Boogyin'" also features the ChordHarmonica.

F7 | Bb7 | F7 | F7 Bb7 | Bb | F7 | F7 Eb7 D7 Ab7
G7 | C7 | F7 Eb7 D7 Ab7 | G7 Db7 C7 Gb7

San Francisco 1968

The San Francisco sound is representative of a number of forces that began to impinge upon rock music in the 1960's. From recording technology and drugs, to the anti-war movement and its whole social milieu, the music of this era embraced everything. Rarely has there ever been an musical period as spontaneously creative and experimental as the second half of that decade.

The lyrics were light years away from those of songs written just a few years earlier, e.g. "I met him on a Monday and his name was Bill. / Da doo Ron Ron Ron da doo Ron Ron." In John Lennon's "I Am the Walrus," the influence of LSD on the lyric content was practically unmistakable. Drugs influenced both ends of the creative process — writing *and* listening.

Musically, many barriers were disappearing. By this time, the Beatles had pretty much laid to rest the 32-bar pop standard form. "Revolution" contains the odd 2/4 measure thrown into a predominantly 4/4 meter. The Grateful Dead were to carry this trend to the nth degree. Different instruments were being used for the first time; George Harrison of the Beatles and Brian Jones of the Rolling Stones introduced the rock world to the sitar, a traditional Indian stringed instrument. And electronic sounds were being exploited for their possibilities as fast as technology could churn them out.

The influence of rapidly advancing studio technology is inestimable; after all, a band could do in a studio what would be impossible in concert. The Beatles retired from concertizing in 1966 to work and record exclusively in Parlophone's Abbey Road studio.

1. Shades of Blue: Shades of Hendrix, too. This song is a great template to rearrange. Try jamming using free rhythm in the lead voice.
C7 | C7 | C7 | C7 F7 | F7 | C7 | C7 G7 | F7 | C7 | C7

2. Lady: This is a typical 2-bar phrase that would often find its way into some of the mammoth improvisations of the late 60's. Though the musical merit of monster solos could be debated, Cream and Jimi Hendrix could mesmerize crowds while playing variation after variation on the simplest of materials. Try creating a long arrangement, beginning very sparse, and slowly build up layer upon layer.
Am | D

3. Orange Sun: "Orange Sun" is a very versatile template. Try **Load New**, set you own instruments and tempo. After listening to your arrangement, listen to ours.
Dm | F | G | G

4. Guru Meditation #9: This song features the sitar, first introduced to the rock world (in 1966) by George Harrison of the Beatles and Brian Jones of the Rolling Stones. Compare this song to the Beatles' "Taxman" and "Norwegian Wood."
C7 | C7 | Eb7 | Eb7 C7 | C7

5. Where: Same chord progression as in "So Happy Together", "2525", and about 6 different songs from "Jesus Christ Superstar." Again, the simpler the progressions, the greater possibility in improvisation and arrangement.
Am | G | F | E7

Los Angeles 1971

With names like Blue Cheer, Blue Oyster Cult, Deep Purple, Black Oak Arkansas, Black Pearl, and of course, Black Sabbath, heavy metal burst on the rock scene in the late sixties. Given the numerous musical sub-trends that were developing in the middle of the decade, it was perhaps inevitable, maybe even necessary, that this phenomenon should spring into being.

The precursors to heavy metal were some of the famous British bands of the mid-sixties: the Who, the Yardbirds, and Cream. These bands played *hard* rock. The music was loud, aggressive, and often featured virtuoso guitar players. These were innovative groups, greatly enlarging the world of rock blues.

The first mutterings of heavy metal were heard in California around 1968 as Blue Cheer, Black Pearl and Iron Butterfly appeared on the scene. They were at once post-psychedelic, post-Hendrix and very experimental. Iron Butterly was most known at the time for its 17-minute cut, "In-A-Gadda-Da-Vida," which featured a 2 1/2 minute drum solo. Blue Cheer, named for an especially high-powered strain of LSD, came out of the acid rock mecca of San Francisco.

But it was Britain that proved to be the source of one of history's most popular rock groups: Led Zeppelin. This was the band that finally replaced the Beatles as the most popular group in the U.K. and went on to define what heavy metal was all about. Yes, they were loud, and yes, they dealt with many of the subjects which caused heavy metal to be so roundly criticized (satanism, among others). But out of all the heavy metal bands to emerge, Led Zeppelin's sound had *finesse*. Through the music sensibility and production skills of ex-Yardbird Jimmy Page, Led Zeppelin was simply the best at what they did. Nobody used distortion was well, or in as many varied ways as Page, with the sole exception of Jimi Hendrix.

1. Spinning Fire: Structurally, "Spinning Fire" is built on one long pedal tone (a low note that is held through changing chords above). Like a few other numbers in this drawer, the song features some awesome power chords. Cream and the Who often used the flat VI chord (Ab major chord in the key of C major).
C | F | C | G7

2. Rough Riffs: An improvisation on the C minor pentatonic scale [see Figure 3]. The sustained power chords are in the spirit of Led Zeppelin and many other hard rock bands.
Cm7

3. Druidic Dirge: This example of celtic myth music contains a few musical tricks. The first is its use of *diminution* or speeding the tempo up, usually by a factor of two. (Observe the tempo change in measure 12.) This technique was used in Sammy Hagar's song "Heavy Metal." Also, note the open fourths in the red voice in measures 9 through 12. The chords for just that voice are suspended fourth chords [See Figure 4]. Great for jamming in chord mode! At the beginning of the Who's "Pinball Wizard," there is a sequence of "sus 4" chords, each of which is followed by the corresponding major chord.
F | G | Dm | Dm

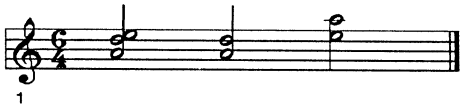

Figure 4: An Asus4 chord and open fourths within chord

4. Plagal Plague: One of the simplest progressions, these two chords are known as a plagal cadence (or amen chords). This sequence has formed the basis of many rock songs including "Heroin" and "Take a Walk on the Wild Side" by Lou Reed.
Eb | Ab

5. Dark Invader: This song illustrates the quintessential heavy metal style. All the instruments are on the same line at the start, which is followed by a strong rhythmic section.

London 1974

This drawer concentrates on progressive and art rock. Though most of the performers in these camps flourished in the 1970's, this movement had its roots in the 1960's with much of what the Beatles did. From *Sgt. Pepper's Lonely Hearts Club Band* through *Abbey Road*, their music took the definition of rock and roll to its limit, and then some. Compare two songs written just a few years apart: "I Saw Her Standing There" and "Revolution 9." While the former is a classic rock & roll tune, the latter is a tape collage with absolutely no reference to a key or blues base. Self-consciousness was beginning to insert itself into the creative process.

Art rock often parallels, parodies, or imitates other "higher" art forms. For reasons beyond the scope of this essay, many of the bands that used classical music as their primary inspiration came from Britain: the Nice; Emerson, Lake, and Palmer; Rick Wakeman; Renaissance; and Yes. Musically speaking, their classical pastiches and mythological epics were of questionable success, and did not always transcend their own pretentiousness.

But some genuinely creative work was appearing nevertheless. Rock operas like *Tommy* were not constrained to just quote the classics. Various non-rock styles were used to great success by many bands (e.g. the use of Middle Eastern scales in Led Zeppelin's "Kashmir"). Moreover, eclecticism was gaining ground through the efforts of Roxy Music, Genesis, David Bowie and King Crimson. Shifts among wholly disparate styles of music became common, coupled with tempo and volume modulations. Frank Zappa is a master of creating varied musical collages.

But is any of this really rock? Strictly speaking — we won't say. But compositions such as "Revolution 9" were written with a rock sensibility and were aimed at a rock audience. The overly ornate examples of progessive rock were eventually rejected, and thus began new wave primitivism.

1. Bass Man: This song features three electric organs supporting a bass solo. Try rewriting the organ parts in chord mode, creating different figurations or arpeggios. See "La Morte de Jacques" and "Rock Chorale" on the **Instant Music** disk for examples of "florid" writing.
Em | A

2. Courtly Circumstances: This is a quasi-classical improvisation, in the style of Rick Wakeman and Emerson, Lake, and Palmer.
Dm / Dm7 | Bdim / Bb7 /

3. All Here: Reminiscent of the rhythm section in "Come Together" by the Beatles. Jamming with the green voice in score rhythm is particularly effective here.
Cm7

4. Movement: "Movement" illustrates a classical keyboard technique called moto perpetuo (i.e., perpetual motion). This classical technique was seized by many classically trained rock musicians, such as Keith Emerson and Rick Wakeman. "Blues Variation" on *Pictures at an Exhibition* by Emerson, Lake and Palmer is an excellent example of this virtuoso style.
Eb | Bb7 | Db | Ab Abm | Eb | Bb | Gb / Bb7

5. Decent Descent: This song stars the male and female chorus instruments. Generally speaking, the choruses are most effective in slow sustained passages. Try them on "Bach's Joy" in the classical drawer on Instant Music if you want to show off Instant Music to your classically-trained friends — *and let them jam with it*! This is also a very popular guitar progression, used by John Lennon in "Dear Prudence" and "Lucy in the Sky with Diamonds."
E | E7 | C#m | C+5

New York 1977

All in all, 1977 was a great year for records; the Sex Pistols, the Talking Heads, Elvis Costello, the Clash, and the B-52's all released their first albums. The Sex Pistols made what was to be their first and last tour of the U.S. Punk rock was off and running, and new wave was not far behind. The music that was emerging from Manhattan clubs such as C.B.G.B's (Country, Blue Grass, and Blues) had been gaining attention since 1975; the bands playing these downtown venues included Patti Smith, the Ramones, Television, and Blondie.

Much of this music existed in direct opposition to the predominantly British "progressive" rock scene, which was, perhaps, a tad overblown. New Wave proclaimed that art did not necessarily imply complexity or virtuosity. To those raised on the smooth harmonies of the late Beatles and Genesis, as well as the pyrotechnics of Emerson, Lake and Palmer, the raw and out of tune sounds of bands like Devo and the B-52's must have sounded like armageddon.

So much of what became a major outpouring of original music in 1977 can be traced back to the work of one band created in New York in 1965: the Velvet Underground, featuring Lou Reed and John Cale. This band nurtured the new wave sound, with its commitment to primitive sound, bizarre lyrics, and fascination with other media.

1. Electri City: "Electri City" features a little "computer music" (what's *that,* I hear you gasp). Actually, this song makes use of the contrast between sustained guitar tones and pointillistic electric organ background.
F - A7 - D7

2. Not Another Piano: This progression has appeared in "California Dreamin'" by the Mamas and the Papas and "Dust in the Wind" by Kansas. The bass line make all the difference.
Em / D / | Cmaj7 / D /

3. Odeon: Sparse and rhythmic, this song is an excellent framework on which to build. Lead voice can use full three note chords during the final 3 eighths in each measure (where the middle two tracks cut out).
Dm7 | Dm7 | Cm7 | Cm7 F7 | F7 | G7 | G7

4. Underground: The hallmark of many new wave bands such as the Police and the B-52's, this song features a steady bass line of straight eighth notes, changing only on the chord. Compare this to "Every Breath You Take" and "Don't Stand So Close to Me" by the Police.
C | C | Am | G

5. Synth Head: Primitive beat and modern instruments are David Byrne's favorite weapons. This song introduces SynthPerc to your collection of sounds.The Talking Heads are well-known for using many different percussion instruments. This band also excels in drawing unique colors and textures from its synthesizers, courtesy of Jerry Harrison.
Gm - F

Appendix I: Using It's Only Rock 'n' Roll

Getting Started

The first thing you should do is make a copy of **It's Only Rock 'n' Roll** (consult your "Introduction to Amiga" manual for instructions on copying disks). If you are going to use your backup copy with either **Deluxe Video** or **Deluxe Music Construction Set**, you must also run *Deluxe Setup* which is included on **It's Only Rock 'n' Roll.**

The *Deluxe Setup* program does two things: 1) it reorganizes the Instrument drawer so the intermediate drawer names (such as "Guitars," "Winds," and so on) have been removed; 2) it looks through the songs and replaces instruments that are too large for **Deluxe Video** to play (over 24,000 bytes), with instruments that are the right size.

NOTE: *Use the Deluxe Setup program on a backup copy of **It's Only Rock 'n' Roll**, never on the original master disk!*

To run *Deluxe Setup*, boot your computer with a Workbench disk in DF0: and insert your *backup copy* of **It's Only Rock 'n' Roll** in either drive. Open **It's Only Rock'n' Roll** and double-click on *Deluxe Setup*. After the program makes the adjustments to the files on your backup copy, write-protect the disk (by pushing up the plastic tab on the upper-right corner of the disk so you can see through the hole).

With Instant Music

All of the instruments you need for the songs are provided on the disk. Because **It's Only Rock 'n' Roll** is completely filled with instruments and songs, be sure to write-protect your copy and save your arrangements on another disk. To enable **Instant Music** to load instruments off your disk simply place the disk in any drive after booting the program. Select Sound Menu under Options. When the requester comes up, click on the drive which has your disk and **Instant Music** will construct new sound menus.

You may also find it useful to make separate disks for instruments and songs. In this way you could fill up a disk with just instruments, including many of those from **Instant Music** not included on **It's Only Rock 'n' Roll.**

With DeluxeVideo

When loading songs into **DeluxeVideo**, remember that the instruments for a given song must be on the same disk as the song. You may find yourself running into memory constraints in **DeluxeVideo**, particularly regarding instrument size. Consult the **DV** manual if you have problems (particularly, "How Music Works in **DeluxeVideo**, " appendix B).

With Deluxe Music Construction Set

DMCS is primarily a music notation program. When loading **Instant Music** songs into **DMCS**, you will have to do a couple things to get your score looking just right. You may see a lot of rests when you load a song (these are the rhythm guides). Consolidate the rests before printing the score out. Be aware that the drumkit and other percussion instruments may not make sense in standard music notation.

Appendix II: Instruments

Here is a list of all the new instruments included on this disk:

A. Guitars
Strat
FuzzGtr
LesPaulGtr
FenderBass
PowerChord
PowerFifths

B. Synth/Percussion/Keyboard
Moosehead
SynPerc
Drumkit2
RideCymbal
Hammond
Bongotom

C. Winds
Trumpet
RockSax
MaleChor
FemaleChor
SoloHarm
ChordHarm

D. Strings
LowStrings
Fiddle
UprightBass
Sitar

The ChordHarm (chord harmonica) is a hot instrument, but it is constructed differently than any of the other instruments. Like a harmonica, each note triggers a full major chord or a dominant seventh chord. The octave you are in determines the choice: the first and third octaves will play the dominant seventh chord of the note a fifth above the note selected; the second, fourth, and fifth octaves will play the major chord using the selected note as the root of the chord. In short, if we are moving from C to C in various octaves, we will hear either a C major chord or a G7 chord (G7 being the dominant seventh chord of the note one fifth above C). The best way to get used to playing the ChordHarm is to jump in and experiment.

Appendix III: Bibliography

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Appendix: IV: Discography

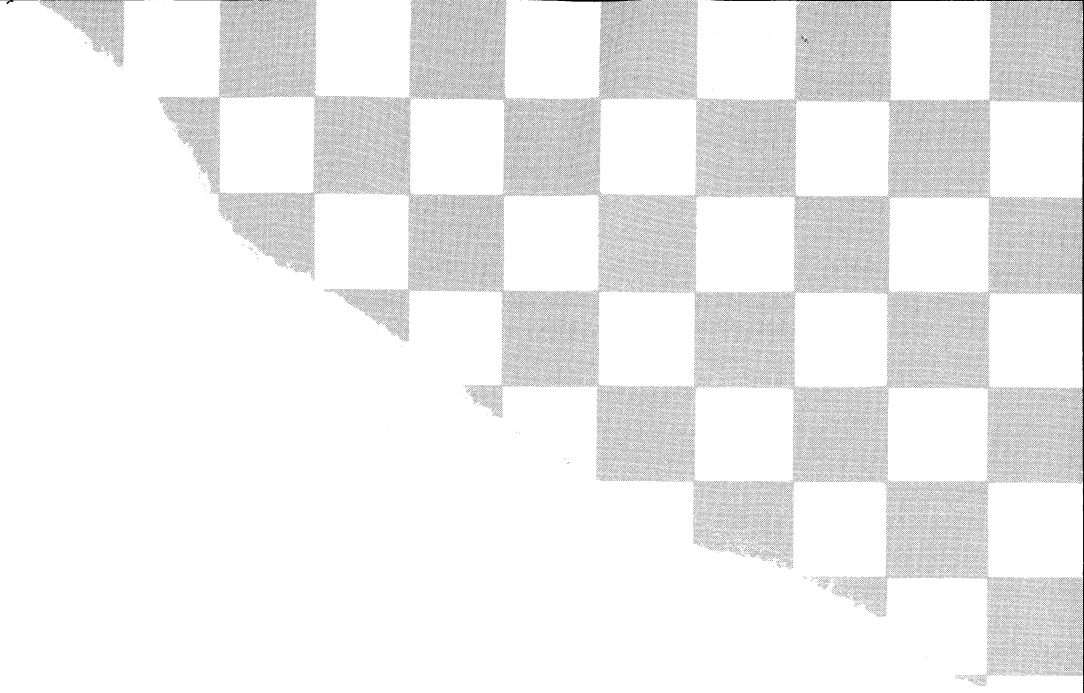
Each entry below uses the following format:

Artist, "Song Title" OR *Album Title* (Label, highest chart position(s), year) [IM song(s)]

The chart positions, appearing in *The Rolling Stone Illustrated History of Rock & Roll*, were compiled from Joel Whitburns's *Record Research*, based on *Billboard* Pop chart, unless otherwise indicated; r* = position on *Billboard* Rhythm and Blues chart; c* = position on *Billboard* Country and Western chart. [IM song] sontains a two-letter drawer abbreviation followed by the song number, e.g. [SF4, CH2, NY3]. For example:

Elvis Presley, "Heartbreak Hotel", (RCA-Victor 47-6420, c*1, r*1, *1, 1956) [ME1]

Chuck Berry, "Maybelline" (Chess 1605, r*1, *5, 1955) [ME1]
Chuck Berry, "Roll Over Beethoven" (Chess 1626, r*7, *29, 1956) [ME1]
Elvis Presley, "Heartbreak Hotel" (RCA-Victor 47-6420, c*1, r*1, *1, 1956) [ME1]
Marvelettes, "Please Mr. Postman" (Tamla 54046, *1, 1961) [ME4]
Marcels, "Blue Moon" (Colpix 186, r*1, *1, 1961) [ME4]
Crickets, "That'll Be the Day" (Brunswick 55009, r*2, *3, 1957) [PH2]
Buddy Holly, "Peggy Sue" (Coral 61885, r*2, *3, 1957) [PH2]
Buddy Holly, "Rave On" (Coral 61985, *37, 1958) [PH2]
Crystals, "He's a Rebel" (Philles 106, *1, 1962) [PH3]
Shirelles, "Baby It's You" (Scepter, *8, 1961) [PH3]
Five Satins, "In the Still of the Nite" (Ember 1005, r*4, *29, 1956) [PH5]
Jackson 5, "I'll Be There" (Motown 1170, r*1, *1, 1970) [DE2]
Percy Sledge, "When a Man Loves a Woman" (Atlantic 2326, r*1, *1, 1966) [DE2]
Supremes, "Stop! In the Name of Love" (Motown 1074, r*2, *1, 1965) [DE5]
Supremes, "You Can't Hurry Love" (Motown 1097, r*1, *1, 1966)[DE5]
Miracles, "You've Really Got a Hold on Me" (Tamla 54073, r*1, *8, 1962) [PH3]
Spencer Davis Group, Gimme Some Lovin' (United Artists 6578, *54, 1967) [CH3]
Paul Butterfield, *The Paul Butterfield Blues Band* (Electra 294, *123, 1965) [CH5]
Jimi Hendrix, *Band of Gypsys* (Capitol 472, *5, 1970) [SF2]
The Beatles, *Rubber Soul* (Capitol 2442, *1, 1965) [SF4]
The Beatles, *Revolver* (Capitol 2576, *1, 1966) [SF4]
The Beatles, *Sgt Pepper's Lonely Hearts Club Band* (Capitol 2653, *1, 1967) [SF4]
Led Zeppelin, *Led Zeppelin* (Atlantic 8216, *10, 1969) [LA2]
Led Zeppelin, *Led Zeppelin II* (Atlantic 8236, *1, 1969) [LA3]
Velvet Underground, *White Light/White Heat* (Verve 5046, *199, 1968) [LA4]
Emerson, Lake and Palmer, *Pictures at an Exhibition* (Cotillion 6666, *10, 1972) [LO4]
King Crimson, *In the Court of the Crimson King* (Atlantic 8245, *28, 1968) [LO5]
Kraftwerk, *Autobahn* (Vertigo 2003, *5, 1975) [NY1]
Talking Heads, *Talking Heads '77* (Sire 6036, *97, 1977) [NY5]
Talking Heads, *Fear of Music* (Sire 6076, *21, 1979) [NY5]



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